



tanya roberts reviews

220 West 71st Street • Apt. 24 • New York • NY • 10023 • +1 516.477.2278 • tanya.c.roberts@gmail.com • www.tanya-roberts.com

Soprano Tanya Roberts made an effervescent co-host and sang with rich tone – getting the evening off to an amusing start with “The Lady and the Kick”... In a cute bit of staging, Roberts later donned a doctor’s coat as she dispensed love advice with “You’ll Feel Better Then” from *The Rose of Algeria*.

Operetta Research Center/Forbes on Film & Footlights (Harry Forbes), LADIES FIRST, Narrator & Soloist, Victor Herbert Renaissance Project, 2018

Tanya Roberts and Anthony Maida did a swell job as narrators, establishing the background of each scene. Ms. Roberts was hilarious as “the 5’ lady with the 8’ kick”.

Voce di Meche (Meche Kroop), LADIES FIRST, Narrator & Soloist, Victor Herbert Renaissance Project, 2018

“Countess Maritza” -- with composer Emmerich Kalman’s daughter Yvonne sitting ringside to cheer on the production and make a lovely curtain speech after -- was distinguished by its compelling leads -- Tanya Roberts, grandly imperious and vocally lustrous as the wealthy lady of the manor, and Daniel Neer as the high-born Baron Tassilo, who has taken a job incognito as Maritza’s bailiff. Their acting generated real heat, and they sang Kalman’s glorious melodies with requisite passion... an OLO DVD will eventually be forthcoming, which is a good thing as it’s very much a performance worth preserving.

Forbes on Film & Footlights (Harry Forbes), COUNTESS MARITZA, Countess Maritza, The Ohio Light Opera, 2017

If you buy a ticket see “Countess Maritza” during this Ohio Light Opera season, Daniel Neer and Tanya Roberts alone are going to make it worth the trip... it is the soprano Roberts (in the title role) and seven-year-OLO veteran Neer who take a fine production and make it even better. Roberts takes on the title role with gusto, dancing up a storm in “Set the Gypsy Music Playing” and delivering for the entire three hours on the vocal aerobics the part requires. She makes her work look effortless and exhibits the kind of stage presence that says “I belong here.” Pairing Roberts with Neer was a stroke of outstanding casting by stage director Steven Daigle, as both can control the stage alone, or surrender it to the other. Their duets are magic... The chemistry is palpable in “Waltz our Worries Away,” as well as “Be Mine, My Love, Be Mine.”

The Daily Record (Tami Mosser), COUNTESS MARITZA, Countess Maritza, The Ohio Light Opera, 2017

... a stellar cast lead by the ebullient Tanya Roberts (Countess Maritza)... The duo possesses extraordinary vocal mastery and Ms. Roberts is a gifted comedienne who infuses the farce with a romantic believability that elevates the plot and infuses the whole production with elegance.

CoolCleveland (Kelly Ferjutz), COUNTESS MARITZA, Countess Maritza, The Ohio Light Opera, 2017

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e-mail: marthawade19@aol.com www.wademanagement.com

Among the first characters you meet are sisters Dollbabia (Tanya Roberts), reminiscent of Chatty Cathy on steroids and Freakette (Sarah Best), kind of a mutant Queen of Hearts... It's hard to take your eyes off them. And it's hard to explain why that is. Of course, underneath those wonderfully garish costumes are two outstanding comediennes and serious singers...

The Daily Record (Tami Mosser), LADY OF THE SLIPPER, Dollbabia, The Ohio Light Opera, 2017

Roberts and Best turned up for droll comic turns as step-sisters Dollbabia and Freakette (love those names!).

Forbes on Film & Footlights (Harry Forbes), LADY OF THE SLIPPER, Dollbabia, The Ohio Light Opera, 2017

Benjamin Krumreig and Tanya Roberts are the zany, all-too-athletically consumed lovers Freddie and May, whose opening duet, "Till I Meet Someone Like You" makes able use of a golf club and whose one-skip exits say more about their character's current moods than others could say in a Shakespearean monologue... Fans of OLO's brightest -- Best, Brian, Roberts, Krumreig, Devlin, Yampiro and Faulk -- are going to love it.

The Daily Record (Tami Mosser), PRIMROSE, May Rooker, The Ohio Light Opera, 2017

In the meantime, Freddie (the son of Sir Barnaby, and brought to life by Benjamin Krumreig), is unhappily engaged to Joan, but is actually in love with buoyant amateur golfer May Rooker, the effervescent Tanya Roberts.

CoolCleveland (Kelly Ferjutz), PRIMROSE, May Rooker, The Ohio Light Opera, 2017

A wonderful quartet of 'Angels' are part of Reno's retinue: Tanya Roberts, Grace Caudle, Teresa Perrotta and Sarah Best... This batch really lights up the stage.

Cleveland Classical (Kelly Ferjutz), ANYTHING GOES, Purity, The Ohio Light Opera, 2017

Bousel and his group had created a 15-minute operatic comedy inspired by San Francisco's nearly impossible real estate market. Roberts played a rental agent trying to sell Rydman on a haunted apartment... Roberts was awarded the night's Best Performer award.

San Francisco Chronicle (Beth Spotswood), 48-HR OPERA FESTIVAL, Opera Theatre Unlimited, 2017

The operetta may be titled 'Eileen,' but it might as well go by the title 'Lady Maude,' because she is the true heroine of the piece... Canadian Soprano Tanya Roberts embodied the character and all her complexity quite wonderfully in arguably the standout performance of the night. Moving about with poise and elegance, she always demanded the viewers' attention... that was especially true of her singing, which was the most mature and vibrant amongst a strong cast... her voice soared into the soprano stratosphere with a tremendous sense of poise and prowess that defined the character. But her shining moment may have been the ensemble 'True Sons of Erin,' where her voice initially delicate and tender before carrying through the massive choral sounds around her.

OperaWire (David Salazar), EILEEN, Lady Maude, Victor Herbert Renaissance Project, 2017

Tanya Roberts created the character of Lady Maude who faced life with grace and good will. Her acting was impeccable...

Voce di Meche (Meche Kroop), EILEEN, Lady Maude, Victor Herbert Renaissance Project, 2017

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... soloists Aidan Ferguson, Jason Hardwick, Michael Marino, Tanya Roberts and Geoffrey Sirett were all emotional and powerful.

Edmonton Journal (Nick Lees), VALENTINE'S GALA, Principal Soloist, Edmonton Opera, 2017

And speaking of comedy, keep your eye on Tanya Roberts as the German glove maker Gabrielle... Roberts, hysterical though she is, is the type of singer you quite possibly could listen to all day, even if she's just singing about gloves and shoes. Roberts's contributions to the finales of Acts II and IV, including, "I'm a General's Widow" are so breathtaking, they leave the audience breathless.

The Daily Record (Tami Mosser), LA VIE PARISIENNE, Gabrielle, The Ohio Light Opera, 2016

Tanya Roberts as the glove maker, Gabrielle, shines as her character goes through several incarnations and costume changes. Her comedic timing is impeccable, and the soprano's solos are lively and commanding.

Wooster Weekly News (Ellen Pill), LA VIE PARISIENNE, Gabrielle, The Ohio Light Opera, 2016

... there was also standout work from Gretchen Windt (Metella), Tanya Roberts (Gabrielle), and Clark Sturdevant as The Brazilian.

Forbes on Film & Footlights (Harry Forbes), LA VIE PARISIENNE, Gabrielle, The Ohio Light Opera, 2016

... the comic relief is left to Roberts, who more than delivers with "It's a Sure, Sure Sign" and alongside elevator operator Henry (Kyle Yampiro) on "Bright Lights." With the brassy, sassy attitude and a voice to match, Roberts emerges as the must-see highlight of the production.

The Daily Record (Tami Mosser), HAVE A HEART, Dolly, The Ohio Light Opera, 2016

Tanya Roberts is a gem as Dolly Brabazon. Her gesturing alone as she enters and exits is hysterical. She takes every nuance, movement, lyric and word and makes it exactly, enchantingly and hilariously her own.

Wooster Weekly News (Ellen Pill), HAVE A HEART, Dolly, The Ohio Light Opera, 2016

Charmingly staged and choreographed, all the players were perfectly cast... Tanya Roberts, Stephen Faulk, Kyle Yampiro, Emily Hagens and Isaac Assor were all tops and great fun, and gave a period-perfect account of Kern's delectable score.

Forbes on Film & Footlights (Harry Forbes), HAVE A HEART, Dolly, The Ohio Light Opera, 2016

... Dolly Brabazon (Tanya Roberts, played with man-catching blonde abandon)...

Boston Musical Intelligencer (Steven Ledbetter), HAVE A HEART, Dolly, The Ohio Light Opera, 2016

Some of the singers break away from this "don't be too wild and disturb the patrons" concept: Tanya Roberts as the film diva Dolly Brabazon is hilarious, even if on the shrill side of things. But at least she *is* on a side and not neutral middle-ground!

Operetta Research Center (Kevin Clarke), HAVE A HEART (DVD), Dolly, The Ohio Light Opera, 2016

...the sonorous singing of Kurth, Krumreig and sopranos Tanya Roberts and Jessamyn Anderson in "In Praise of Love" is guaranteed to raise goosebumps.

The Daily Record (Tami Mosser), THE DANCING YEARS, Mme. Pelotti, The Ohio Light Opera, 2016

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A poised and accomplished musical comedienne, Tanya Roberts as Aline made me smile throughout the performance, particularly in the scene in Act II in which she has taken the love potion, only to happen upon Dr. Daly, the local curate, a polite and retiring gentle fellow who is also under the spell. Cling to the columns of the portal though she might, Aline begins to exhibit every symptom of being hopelessly in love with him, literally drawn towards him. Ah, rapture! Roberts is a gifted musician and a pleasure to watch throughout... [she] had no problem sailing over the orchestra.

OperaMetro (Jerry Schulster), THE SORCERER, Aline, Troupers Light Opera Company, 2016

Tanya Roberts, too, lent the show some strong musical moments as Valencienne, and she gave Krysa the comedic overacting I'm sure he was looking for.

Opera Canada (Bill Rankin), THE MERRY WIDOW, Valencienne, Edmonton Opera, 2015

Tanya Roberts effectively subscribed to the production's comic style as Valencienne.

Edmonton Journal (Mark Morris), THE MERRY WIDOW, Valencienne, Edmonton Opera, 2015

The *Hamlet* of Jeremy Osbourne, who has barely hatched from his egg, was just as celebrated as Stephanie Weiss' moving aria from Mascagni's *Cavalleria Rusticana* or the Viennese songs of Canadian Tanya Roberts.

Berliner Morgenpost (Julia Kaiser), OPERA ON TAP BERLIN, Guest Artist, 2015

The singing was consistently enjoyable, beginning with a terrific trio of women in the roles of the Queen's agents. Betty Wayne Allison, Tanya Roberts and Catherine Daniel created some of the most musically satisfying moments of the evening.

Opera Canada (Bill Rankin), DIE ZAUBERFLÖTE, Zweite Dame, Edmonton Opera, 2015

The Three Ladies... are compelling vocally and dramatically.

Edmonton Journal (Mark Morris), DIE ZAUBERFLÖTE, Zweite Dame, Edmonton Opera, 2015

The performances are uniformly outstanding, from Roberts's full-bodied, resonant soprano to the singing-dancing-convivial chemistry of Gordon and Brian to the delicate vocal work of Nelson.

The Wooster Weekly News (Tami Lange Mosser), DIE FLEDERMAUS, Rosalinda, OLO, 2014

Some of the singers, notably baritone Nathan Brian as Dr. Falke, soprano Emily Nelson as the maid, Adele, and soprano Tanya Roberts as Rosalinda were delightful... Roberts had a good, strong voice that pierced the rafters of the Freedlander Theatre in her *Csardas*.

Buzzard Tracks (Jeff Wanser), DIE FLEDERMAUS, Rosalinda, The Ohio Light Opera, 2014

"My Fair Lady" was solidly traditional, satisfying both musically and dramatically. There was real dramatic tension between Eliza (Tanya Roberts at my performance), and Higgins.

Forbes on Film & Footlights (Harry Forbes), MY FAIR LADY, Eliza, The Ohio Light Opera, 2014

The successfully delivered one-liners from the Peck ladies of Columbus Avenue (Olivia Maughan, Wendy Marck, Tanya Roberts, Hannah Kurth) prove that the gags land best in the proper dialect.

Opera News (Joanne Sydney Lessner), DREAM CITY & THE MAGIC KNIGHT, Maude, OLO, 2014

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The two leads, Tanya Roberts, as Anna, and Ted Christopher, as the King, were excellent. Soprano Roberts has a remarkably beautiful quality that made her performance stunning. This musical must radiate from the central character, Anna's role, and Roberts was musically arresting, technically sound, and constantly on the move as she brought Anna to life. Though very young, she brought the role of a mature widow to life fully with the help of the fine costuming and her gorgeous voice.

Cleveland Classical (Robert Rollin), THE KING AND I, Anna, The Ohio Light Opera, 2013

Roberts appears at ease in her OLO debut, interacting comfortably with the King's many wives as well as the children she was summoned to teach. She also develops a chemistry with Christopher that blossoms as the production unfolds.

Akron Beacon Journal/The Wooster Daily Record (John Finn), THE KING & I, Anna, OLO, 2013

Faulk and Brian are exceptionally entertaining as the two gondoliers, while Best and Roberts are equally amusing as the two wives. ...the singers are pitch perfect in performing Sullivan's timeless compositions.

Akron Beacon Journal (John Finn), THE GONDOLIERS, Gianetta, The Ohio Light Opera, 2013

The three customers for the seance are Mrs. Gobineau (Tanya Roberts), Mr. Gobineau (Marian Pop) and Mrs. Nolan (Sarah Nisbett) - all worthy to be heard for their singing abilities.

Encore Michigan (Ruth Crystal-Zaromp), THE MEDIUM, Mrs. Gobineau, Michigan Opera, 2011

The singers were uniformly satisfying... In lesser roles, Tanya Roberts (Mrs. Gobineau), Marian Pop (Mr. Gobineau) and Sarah Nisbett (Mrs. Nolan) contributed to the performance's success.

Opera News (John Guinn), THE MEDIUM, Mrs. Gobineau, Michigan Opera Theatre, 2011

Tanya Roberts, a pretty Canadian soprano, made an imperious, cold-hearted Alcina (when not writhing on the sofa, trilling away, countertenor between her legs), and then sang the extended heartbroken phrases of "Ah! mio cor" with a yearning that thrilled. The title role is one prima donnas would kill for, and she did it justice in a voice of focused brilliance, agility and impressive size.

Parterre (John Yohalem), ALCINA, Alcina, Pocket Opera of New York, 2011

The rest of the cast was generally at a very high level, and I'd single out Tanya Roberts as Alcina... This company really deserves your support, and the singers I've mentioned in particular should be on your list for the future.

Opera Britannia (Richard Garmise), ALCINA, Alcina, Pocket Opera of New York, 2011

Alcina herself was sung with great depth of feeling and beauty by Tanya Roberts. One doesn't need to be an island-owning sorceress to foresee a bright future for both of these stars.

Taminophile, ALCINA, Alcina, Pocket Opera of New York, 2011

The sopranos in the cast were equally impressive. Tanya Roberts (Alcina) had a solid sound which supported her convincing acting as she moved about with abandon, embodying the flighty soul of Alcina with her extreme talent for detail and her beautiful sense of timing.

NY Opera Review, ALCINA, Alcina, Pocket Opera of New York, 2011

Roberts' piercing soprano was perfect for the vocally brief part of Madeline. During her long, silent wanderings

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through the space, her harsh breathing and her hands scraping against the floors resonated in the space, creating a Poeish inequilibrium.

Parterre (Manrico), THE FALL OF THE HOUSE OF USHER, Madeline, Pocket Opera of NY, 2010

... the Guild presented a strong cast in this “play with music”, with Tanya Roberts as Kitty... a standout performer.

Victor Herbert Society, ORANGE BLOSSOMS, Kitty, Comic Opera Guild, 2009

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